



Authentic Transcriptions  
with Notes and Tablature

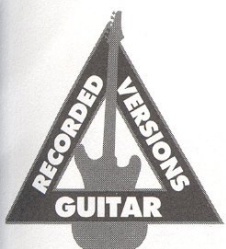
# BLACK SABBATH MASTER OF REALITY

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HAL•LEONARD®





Transcribed by  
STEVE GORENBERG

# BLACK SABBATH MASTER OF REALITY

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# BLACK SABBATH

# Sweet Leaf

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

## Intro

Moderately Slow Rock ♩ = 74

Gtr. 2: w/ Riff A, 3 times, 2nd & 3rd times

A5

D5 Db5 C5

D5

A5

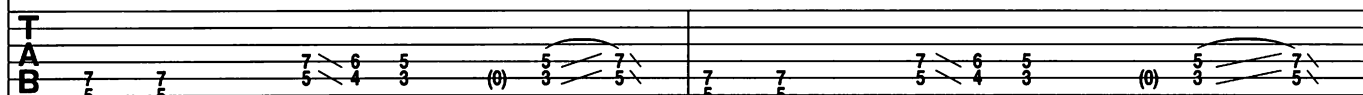
D5 Db5 C5

D5



Al - right — now!  
I love — you,  
Come on — now,

\* Gtr. 1 (dist.)



\* doubled throughout

A5

D5 Db5 C5

D5

A5

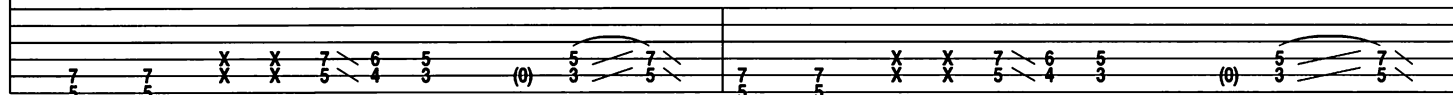
D5 Db5 C5

D5



Won't you lis - ten?  
oh, you know it.  
try it out. —

Rhy. Fig. 1



A5

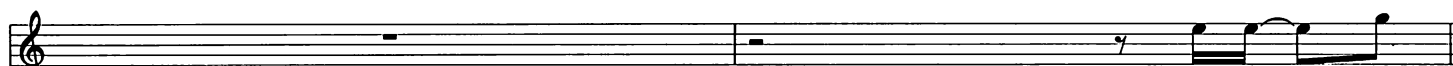
D5 Db5 C5

D5

A5

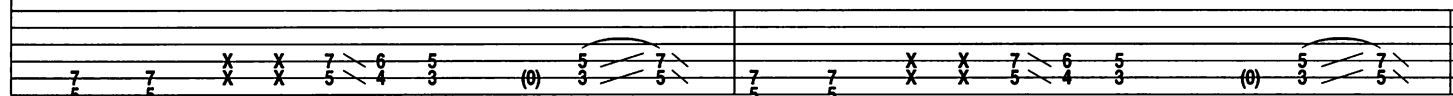
D5 Db5 C5

D5



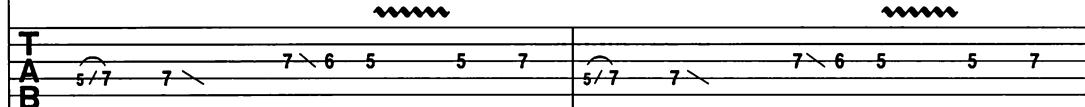
1. When I — first  
2. My life was  
3. Straight peo - ple

End Rhy. Fig. 1



## Riff A

Gtr. 2 (dist.)



# Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5

met you, did - n't real - ize. I can't for - get  
 emp - ty, for - ev - er on a down. Un - til you  
 don't know what you're a - bout. They put you down.

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5

you, or your sur - prise. You in - tro - duced  
 took me, showed me a - round. My life is free  
 and shut you out. You gave to me

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5

me to my mind  
 now, my life is clear.  
 a new be - lief.

and left me  
 I love you  
 And soon the

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5

want - ing you and your kind.  
 sweet leaf though you can't hear.  
 world will love you sweet leaf.

Oh, yeah.  
 Oh, yeah.  
 Oh, yeah, ba - by.

## Interlude

Gtr. 2: w/ Riff B, 4 times, 2nd time

Gtr. 2: w/ Riff B, 2 times, 3rd time

A5 G5 C5 E5 A5 A5 G5 C5 E5 A5

Gtr. 1 Rhy. Fig. 2

To Coda ⊕

End Rhy. Fig. 2

7 5 10 14 7 7 5 10 14 7

5 3 6 12 5 5 3 6 12 5

### Riff B

Gtr. 2

full

T  
A  
B

5/7 5 5 7 5 7

Gtr. 1: w/ Rhy. Fig. 2, 2 times

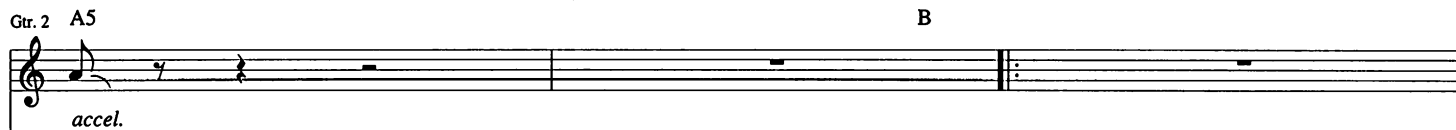
A5 G5 C5 E5 A5 A5 G5 C5 E5 A5



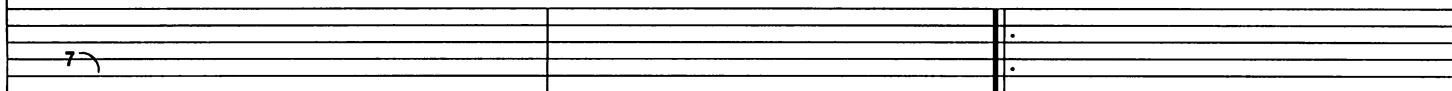
Bridge

Gtr. 2 tacet

Faster ♩ = 173



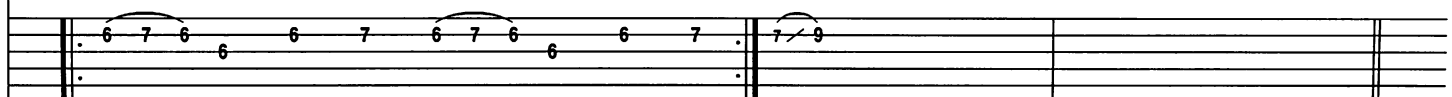
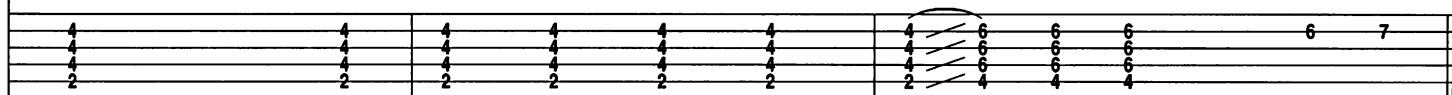
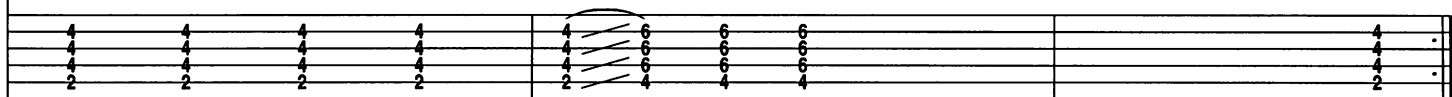
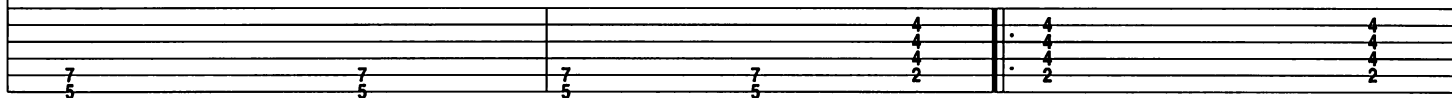
accel.



Gtr. 1



accel.



# Guitar Solo

The guitar solo consists of three systems of notation. Each system has a treble staff with melodic lines and a bass staff with fingerings and bends. The key signature is three sharps (F#, C#, G#). The first system includes a '5' in the bass staff. The second system includes a '9' in the bass staff. The third system includes a '9' in the bass staff and a 'D.C. al Coda' instruction with a 'rit.' marking. The solo ends with a double bar line and a '5' in the bass staff.

## Coda

Gtr. 1: w/ Rhy. Fig. 1, till fade  
Gtr. 2: w/ Riff A, till fade

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5

The first line of the Coda section shows a guitar part with a treble staff and a bass staff. The treble staff has a melodic line with a '5' in the bass staff. The bass staff has a '5' in the bass staff.

Come on, \_ now. \_ Whoa, \_ yeah. \_ Throw me out, ba - by, \_ al -

The second line of the Coda section shows a guitar part with a treble staff and a bass staff. The treble staff has a melodic line with a '5' in the bass staff. The bass staff has a '5' in the bass staff.

right. \_ Whoa, yeah. \_ Oh won't you find the sweet \_ leaf? Whoa, \_ yeah. \_

## Begin Fade

The third line of the Coda section shows a guitar part with a treble staff and a bass staff. The treble staff has a melodic line with a '5' in the bass staff. The bass staff has a '5' in the bass staff.

\_ al - right. \_ Yeah, \_ yeah, \_ yeah, \_ oh, \_ try \_ me \_

## Fade Out

The fourth line of the Coda section shows a guitar part with a treble staff and a bass staff. The treble staff has a melodic line with a '5' in the bass staff. The bass staff has a '5' in the bass staff.

out. \_ I love ya sweet leaf, oh.

# The Elegy

Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune Down 1 Whole Step:

- ① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = D

Moderate Rock ♩ = 96  
Double-Time Feel

N.C.(A)  
Gtrs. 1 & 2 (dist.)

(synth.)

*f*

let ring \_ \_ \_

3

T.  
A.  
B.

let ring \_ \_ \_

End Double-Time Feel  
Segue into "After Forever"



# After Forever

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune Down 1 Whole Step:

- ① = D    ④ = C  
 ② = A    ⑤ = G  
 ③ = F    ⑥ = D

## Intro

Moderate Rock ♩ = 96

Gtrs. 1 & 2 (dist.)    D5 E5    F#5 G5    D5 E5    G5    F#5    End Rhy. Fig. 1

Rhy. Fig. 1

T  
A  
B

7 9 9 9 9 11 12 12 12 12 7 9 9 9 9 5 5 5 5 5 5 4 X X

5 7 7 7 7 9 10 10 10 10 5 7 7 7 7 X X 3 3 3 3 3 3 2 X X

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 1/2 times

Gtrs. 1 & 2: w/ Rhy. Fig. 1    D5 E5    F#5 G5    D5 E5    G5    F#5    D5 E5    F#5 G5

1. Have you ev - er thought \_ a - bout \_ your soul, can \_
2. When you think a - bout death do you lose your breath or do you
3. I think it was true, it was peo-ple like you that cru -
4. Per - haps you'll think \_ be - fore \_ you say \_ God \_

D5 E5    G5    F#5    D5 E5    F#5 G5

— it be saved?  
 keep your cool? \_  
 — ci - fied Christ.  
 is dead and gone.

Or per - haps you think \_ that when you are dead you just  
 Would you like to see the Pope on the end of a rope, \_ do you  
 I think it is sad the o - pin-ion you had \_ was the  
 O - pen your eyes, \_ just real - ize that he \_

D5 E5    G5    F#5    D5 E5    F#5 G5

stay in your grave. \_  
 think he's a fool?  
 on - ly one voiced.  
 — is the one, \_

Is God just a thought \_ with - in \_ your head, \_ or is He a  
 Well, I have seen the truth, \_ yes, I have seen the light \_ and I've changed.  
 Will you be so sure when your day is near, \_ say you  
 the on - ly one \_ who can save you now \_ from all \_

3rd time, to Coda 1 ⊕  
 4th time, to Coda 2 ⊕

D5 E5    G5    F#5    D5 E5    F#5 G5

part of you? \_  
 — my ways.  
 don't be - lieve. \_  
 — this sin and hate.

Is Christ just a name \_ that you read in a book \_ when you \_  
 And I'll be pre - pared \_ when you're lone - ly and scared \_ at the  
 You had the chance \_ but you turned it down, \_ now you \_  
 Or will you jeer \_ at all you hear? Yes, I

1.

**Interlude "The Elegy"**  
Double -Time Feel

D5 E5                      G5                      F#5                      N.C.(A)

— were at school?

Gtrs. 1 & 2                      Rhy. Fig. 2

let ring. — —

The musical score for the first system of 'Interlude "The Elegy"' consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#) and a double-time feel. It starts with the lyrics '— were at school?' and has a melodic line with some rests. The guitar line is in treble clef and features a complex rhythm with many sixteenth and thirty-second notes, including triplets and bends. Below the guitar line is a fretboard diagram showing the fingerings for the notes.

This block shows the continuation of the guitar line from the previous system. It maintains the same key signature and double-time feel, with intricate rhythmic patterns and fretboard diagrams.

**End Double -Time Feel**

**End Rhy. Fig. 2**

This block shows the final measures of the guitar line for the first system. It concludes with a double bar line and a key signature change to one sharp (F#).

2.

**Bridge**

D5 E5                      G5                      F#5                      G                      G6                      G Gadd4                      F                      Bb G

end of our days. —

Gtrs. 1 & 2                      Rhy. Fig. 3                      End Rhy. Fig. 3

1/4

The musical score for the second system, titled 'Bridge', features a vocal line and a guitar line. The vocal line starts with the lyrics 'end of our days. —' and has a melodic line. The guitar line is in treble clef and features a complex rhythm with many sixteenth and thirty-second notes, including triplets and bends. Below the guitar line is a fretboard diagram showing the fingerings for the notes.

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1 1/2 times

G6 G Gadd4 F

Bb G

G6

G Gadd4



Could it be you're a - fraid of what your friends might say if they

F

Bb G

G6

G Gadd4



knew you be - lieve in God a - bove? \_ They should re - al - ize be - fore \_ they crit - i - cize that God.

Gtrs. 1 & 2



F

Bb G

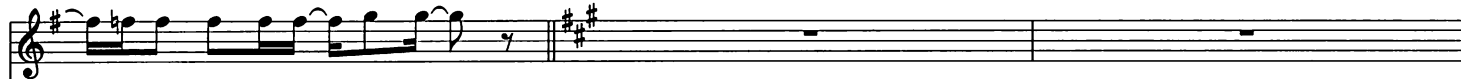
A

A6

A Aadd4

G

C A



\_ is the on - ly way \_ to love. \_

Rhy. Fig. 4

End Rhy. Fig. 4



Gtrs. 1 & 2: w/ Rhy. Fig. 4, 1 1/2 times

A6 A Aadd4 G

C A

A6

A Aadd4



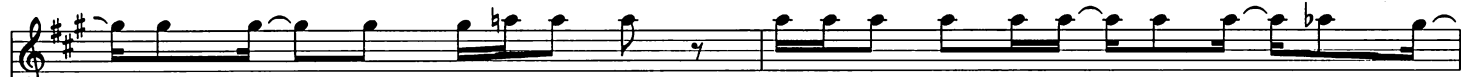
Is your mind so small that you have to fall \_ in with \_

G

C A

A6

A Aadd4



\_ the pack \_ wher - ev - er they run? Will you still sneer when death \_ is near \_ and say \_

Gtrs. 1 & 2





# Interlude "The Elegy" D.C. al Coda 1

Gtrs. 1 & 2: w/ Rhy. Fig. 2

N.C.(A)

— that you may as well wor - ship the sun? —

8 (#)

full

## Coda 1

D5 E5

G5

F#5 G5 G#5 N.C.(A)

can't re-trieve. \_

Gtrs. 1 & 2

1/4

## Guitar Solo

B

⑤

2fr

Gtrs. 1 & 2

Gtr. 3 (dist.)

(cont. in slash)

1/4

Gtrs. 1 & 2 tacet

Gtr. 3 N.C.(Bm)

let ring 1/4

full let ring full

*D.C. al Coda 2*  
Interlude "The Elegy"

Gtrs. 1 & 2: w/ Rhy. Fig. 2  
N.C.(A)

$\oplus$  Coda 2

Outro "The Elegy"  
Double - Time Feel

D5 E5 G5 F#5 N.C.(A)

think it's too late. .

Gtrs. 1 & 2

let ring - - -

let ring - - -

let ring - - -

Gtrs. 1 & 2 tacet  
(synth.)

# Embryo

Music by Frank Iommi

Tune Down 1 1/2 Steps:

- ① = C#    ④ = B  
 ② = G#    ⑤ = F#  
 ③ = E    ⑥ = C#

Moderately Fast ♩ = 156

N.C.(Em)

Gtr. 1 (clean)

*mf* w/ fingers

let ring -- -- let ring -- --

0	0	0	0	0	0	0	0	0	3	5	7	5	3	5	3	0	0	0	0		
2	4	5	4	2	4	5	4	2	2	0	2	4	5	4	2	4	2	0	2	2	0

let ring -- -- let ring -- --

let ring -- -- let ring -- --

7	5	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0			
5	4	2	0	2	4	5	4	2	2	0	2	4	5	4	2	4	5	4	2	2	0

let ring -- -- let ring -- --

let ring -- -- let ring -- --

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0			
14	12	9	12	7	9	5	4	2	2	0	2	4	5	4	2	4	5	4	2	2	0

*rit.*

let ring -- -- let ring -- --

let ring -- -- let ring -- --

3	2	0	0	0	0	0	0	0	7	5	3	0	0	0	0				
0	0	0	2	2	4	5	4	2	2	0	0	0	0	0	2	4	5	4	2



# Children of the Grave

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune Down 1 1/2 Steps:

- ① = C#    ④ = B  
② = G#    ⑤ = F#  
③ = E    ⑥ = C#

## Intro

Moderate Rock ♩ = 146 (♩ = 3♩)

E5

Gtr. 1 (dist.)

play 7 times

E5

Rhy. Fig. 1

Gtrs. 1 & 2 (dist.)

C5 B5

End Rhy. Fig. 1



D5 E5

G5

C5

D5

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

E5

C5

B5

E5

C5

B5

## Verse

E5

G5

1. Rev - o - lu - tion in their minds, the  
2. Chil - dren of to mor - row live in the  
3. So, you chil - dren of the world, lis - ten

Fill 1

Gtr. 3 (dist.)

8va

End Fill 1

Gtrs. 1 & 2

Rhy. Fig. 2

End Rhy. Fig. 2

E5





Gtr. 1

full 12 full 12 full 12

Gtr. 2

full 12 full 12 full 12 1/4

8va

full 12 12 15 12 12 17 15 17 18 17 15 17 18 17 15 17 18 17 15 17 15 12 15

8va

14 12 15 12 15 12 17 15 17 18 17 15 17 18 17 15 17 18 17 15 17 18 17 15

loco

full 12 full 12 1/2

8va

loco

full 12 full 12 1/2

First system of guitar tablature. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs. The bottom staff is a six-line guitar tablature with fret numbers 12, 14, 15, and 12. It includes 'full' pickup notation and a '1/2' pickup notation.

Second system of guitar tablature. The top staff continues the melodic line with triplets and slurs. The bottom staff continues the guitar tablature with fret numbers 12, 14, 15, and 12. It includes 'full' pickup notation and a '1/2' pickup notation.

**Outro**  
E5  
Gtrs. 1 & 2

G5      C5      D5

Outro section of guitar tablature. The top staff shows a treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs. The bottom staff is a six-line guitar tablature with fret numbers 12, 14, 15, and 12. It includes 'full' pickup notation and a '1/2' pickup notation.

N.C.

8va

Gtrs. 1, 2 & 3

Segue into "The Haunting" E5

play 3 times

loco

Third system of guitar tablature. The top staff shows a treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs. The bottom staff is a six-line guitar tablature with fret numbers 12, 14, 15, and 12. It includes 'full' pickup notation and a '1/2' pickup notation.

# The Haunting

Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune Down 1 1/2 Steps:

- ① = C#    ④ = B  
 ② = G#    ⑤ = F#  
 ③ = E    ⑥ = C#

Free Time

Gtr. 2 (dist.)

mp  
let ring throughout

w/ bar

fdbk.

+1 1/2    +1

TAB

0 (0) (0) (0) (0)

pitch: A

Gtr. 1 (dist.)

mp  
let ring throughout

w/ bar

+1 1/2    +1/4

TAB

0 (0) (0) (0)

-1/2

Whispered: Children of the grave.

Whispered: Children of the

w/ bar

+1 1/4    +1/2    +1 1/2    +1    +2

-1/4    Bb    A    G

fdbk.

+1/4    +1    +1 1/2

pitch: A    G    Bb    A    A    B    D

grave. *Whispered: Children of the grave.*

The musical score is divided into two systems. The first system features a guitar part with a tremolo section, a melodic line with a feedback loop (labeled 'fdbk.'), and a section with a bar line and a +1 1/2 measure extension. The second system features a vocal line with a melodic line and a section with a bar line and a +1 1/2 measure extension. The guitar part includes a tremolo section, a melodic line with a feedback loop (labeled 'fdbk.'), and a section with a bar line and a +1 1/2 measure extension. The vocal line includes a melodic line and a section with a bar line and a +1 1/2 measure extension.

pitch: A G B $\flat$  B E

pitch: B A B D B A B

# Orchid

Music by Frank Iommi

Tune Down 1 1/2 Steps:

① = C# ④ = B

② = G# ⑤ = F#

③ = E ⑥ = C#

Moderately Fast ♩. = 132

N.C.

\* Gtr. 1 (acous.)

*mf* w/ fingers

T	3	5	7	12	10	12	7	7	7	7	7	7
A	2	4	5	10	9	10	5	5	5	5	5	5
B												

\* Two gtrs. arr. for one.

let ring throughout

2	3	2	3	2	3	2	3	2	3	2	3	(3)	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0

(Em) (A7)

3	0	3	0	3	0	3	0	3	0	3	0	3	2
2	2	2	2	2	2	2	2	2	2	2	2	2	2

4th time, to Coda

3	2	3	2	3	2	3	2	3	2	3	2	3	(3)
2	2	2	2	2	2	2	2	2	2	2	2	2	2

(D) 1.

2	3	2	3	2	3	2	3	2	3	2	3	2	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0

2.

(G)

(D)

(B7) (A7) (G#7)

(A7) *D.S. al Coda*  
(take repeat)

⊕ Coda

(D) (Em) (A7) (D)

*rit.*



# Step Up

Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune Down 1 1/2 Steps:

① = C# ④ = B

② = G# ⑤ = F#

③ = E ⑥ = C#

## Intro

Moderately Slow Rock ♩ = 84

N.C.

\*Gtrs. 1 & 2 (dist.)

# Lord of This World

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune Down 1 1/2 Steps:

- ① = C#    ④ = B  
 ② = G#    ⑤ = F#  
 ③ = E    ⑥ = C#

**Intro**

Slow Rock ♩ = 69 (♩ - ♩<sup>3</sup> ♩)

N.C.(E5)

Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

**Verse**

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

N.C.(E5)

1. You're search - ing for your mind, don't know where to start. \_\_\_\_\_  
 2. You're world was made for you by some - one a - bove. \_\_\_\_\_  
 3. You think you're in - no - cent, you've noth - ing to fear. \_\_\_\_\_

Can't find the key — to fit the lock on your heart. \_\_\_\_\_  
 But you choose e - vil ways in - stead of — your love. \_\_\_\_\_  
 You don't know me, you say, but is - n't it clear? \_\_\_\_\_

You think you know but you are nev - er quite sure. \_\_\_\_\_  
 You made me mas - ter of the world where you ex - ist. \_\_\_\_\_  
 You turn to me — in all your world - ly greed and pride. \_\_\_\_\_

Your soul is ill, but you will not find a cure. \_\_\_\_\_ Yeah.  
 The soul I took from you was not e - ven missed. \_\_\_\_\_ Yeah.  
 But will you turn to me when it's your turn to die? \_\_\_\_\_ Yeah.

1. **B5 Bb5 A5 N.C.** 2. **B5 Bb5 A5 N.C.** **Faster ♩ = 78 (♩ · ♩)**  
**N.C.**  
 Gtrs. 1 & 2

**To Coda** ⊕

**Guitar Solo**  
 \* N.C.(E5) (C5) (D5) Gtr. 2: w/ Fill 1 (E5) Gtr. 1

\* Chord symbols implied by bass till end of solo.

(C5) (D5) (E5) Gtrs. 1 & 2

**Fill 1**  
 Gtr. 2



# Interlude "Step Up"

Gtrs. 1 & 2

N.C.

Musical notation for Interlude "Step Up". The top staff shows a melodic line in G major. The bottom staff shows a guitar accompaniment with a 7/8 time signature. The notation includes a key signature of one sharp (F#) and a 7/8 time signature. The guitar part consists of a series of chords and single notes, with a 7/8 time signature.

## Bridge

B5

N.C.

A5

N.C.

Musical notation for the Bridge. The top staff shows a melodic line in G major. The bottom staff shows a guitar accompaniment with a 7/8 time signature. The notation includes a key signature of one sharp (F#) and a 7/8 time signature. The guitar part consists of a series of chords and single notes, with a 7/8 time signature. The lyrics are: "Lord of this world. \_\_\_\_\_ E - vil pos - ses - sor."

B5

N.C.

A5

N.C.

Musical notation for the Bridge. The top staff shows a melodic line in G major. The bottom staff shows a guitar accompaniment with a 7/8 time signature. The notation includes a key signature of one sharp (F#) and a 7/8 time signature. The guitar part consists of a series of chords and single notes, with a 7/8 time signature. The lyrics are: "Lord of this world. \_\_\_\_\_ He's your con - fes - sor"

## Interlude "Step Up"

N.C.

*D.S. al Coda*  
(take 2nd ending)

Musical notation for Interlude "Step Up". The top staff shows a melodic line in G major. The bottom staff shows a guitar accompaniment with a 7/8 time signature. The notation includes a key signature of one sharp (F#) and a 7/8 time signature. The guitar part consists of a series of chords and single notes, with a 7/8 time signature. The lyrics are: "now! \_"

⊕ Coda

Guitar Solo

\* N.C.(E5)

(C5)

(D5)

Gtr. 1

Gtr. 2

\* Chords implied by bass till end of solo.

(E5)

(C5)

(D5)

(E5)

(C5)

(D5)



(E5) (C5) (D5)

8va

1/2 full 1 1/2 1 1/2 full

Gtr. 2 tacet (E5) (C5) (D5)

8va

Gtr. 1

1/2 full full 1 1/2 full 1 1/2 1 1/2

(E5) (C5) (D5)

8va

full full full full full 1 1/2 1 1/2

hold bend - hold bend - hold bend - hold bend -

E5 E C D G5 F#5

Gtrs. 1 & 2 loco

play 3 times

9 9 9 7 7 0 9 9 9 7 7 0

# Solitude

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

## Intro

Moderately ♩ = 123

Gtr. 1 (clean)

*mp*

Gm F Gm F Gm F

TAB

5 3 3 1 2 3 2 3 3/5 3 3 1 5 6 5 6 5 5

Gm F Gm F Gm F

5 6 5 6 5 5 5 3 3 1 2 3 2 3 3/5 3 3 1 2 3 2 3

Gm F Gm F Verse Gm F

1. My name it means noth - ing, — my  
where can I go to and  
is a lone - ly place,

Rhy. Fig. 1

Gm F Gm F

for - tune is — less. — My  
what can I do? —  
you're on your own. —

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, 3 times

Gm F Gm F

fu - ture — is shroud - ed — in dark wil - der - ness.  
 Noth - ing — can please me, — on - ly thoughts are of — you.  
 Guess I will go home, — sit down and — moan.

Gm F Gm F

Sun - shine — is far a - way, — clouds lin - ger on. —  
 You just — and laughed when I begged you to stay. —  
 Cry - ing and think - ing is all — that I

Gm F Gm F Gm

do. Ev - 'ry - thing I —  
 I've not stopped —  
 Mem - o - ries I —

F Gm F Gm

pos - sessed, now they — are gone. — They are — gone. —  
 Cry - ing since you went — a - way. — You went of a - way. —  
 have re - mind me — of you, — of you, —

Gtr. 1: w/ Rhy. Fig. 1, last 4 meas.

F Gm F Gm F

To Coda 1 ⊕ To Coda 2 ⊕

They are — gone. —  
 You went of a - way. —  
 of you. —

# Interlude

Gtr. 1 Gm F Gm F Gm F

3 3 1 2 3 2 3 3/5 3 3 1 5 3 3 1 2 3 2 3

Gm F Gm F Gm F D.S. at Coda 1

2. Oh,

3/5 3 3 1 2 3 2 3 5

# ⊕ Coda 1

## Guitar Solo

\* Gm

Gr. 1

F

F

Gm

\* Chord symbols reflect overall tonality.

F

Gm

F

Gm

F

Gm

F

Gm

F

*D.S. al Coda 2*

3. The world \_

# ⊕ Coda 2

Gr. 1: w/ Rhy. Fig. 1, last 2 meas.

Gr. 1: w/ Rhy. Fig. 1

*Play 4 Times & Fade*

Gm

F

Gm

F

Gm

F

Gm

F

# Death Mask

Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune Down 1 1/2 Steps:

① = C# ④ = B

② = G# ⑤ = F#

③ = E ⑥ = C#

Moderately ♩ = 103

Half-Time Feel

Gtrs. 1 & 2 (dist.)

N.C.

Segue into "Into The Void"

# Into the Void

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune Down 1 1/2 Steps:

- ① = C#    ④ = B  
 ② = G#    ⑤ = F#  
 ③ = E    ⑥ = C#

## Intro

Moderate Rock ♩ = 78

N.C.

Gtrs. 1 & 2 Riff A  
 (dist.)

## Verse

N.C.

1. Rock-et en-gines burn-ing fuel — so fast, up in - to the night sky — they — blast.  
 2. Rock-et en-gines burn-ing fuel — so fast, up in - to the black sky — so — vast.  
 3. Past the stars in fields of an - cient void, through the shields of dark-ness where — they — find

## Riff B

Gtrs. 1 & 2: w/ Riff B, 2 times

Through the un - i - verse the en - gines whine. Could it be the end of man — and — time?  
 Burn - ing met - al through the at - mos - phere. Earth re - mains in wor - ry, hate — and — fear.  
 love up - on the land, a world — un - known, where the sons of free - dom make — their — home.

Back on earth the flame of life — burns low. Ev - 'ry-where is mis - er - y — and — woe. Pol -  
 With the hate - ful bat - tles rag - ing on, rock - ets fly - ing to the glow - ing — sun.  
 Leave the Earth to Sa - tan and — his slaves. Leave them to their fu - ture in — their — graves.



lu - tion kills the air, the land, — and sea. Man pre-pares to meet his des - ti - ny, yeah. -  
 Through the em - pires of e - ter - nal void, free-dom from the fi - nal su - i - cide.  
 Make a home where love is there — to stay, peace and hap - pi - ness in ev - 'ry — day.

P.M. — — — — — P.M. — — — — — full P.M. — — — — — P.M. — — — — — 1/2

5 7 0 0 0 0 0 5 7 0 0 5 7 0 0 5 7 0 0 5 (5) (5) 12

1.

P.M. — — — — — P.M. — — — — —

0 2 1 0 2 1 0 5 7 0 0 0 0 5 7 0 0 0 0 5 (5) 10 0 2 1 0 2 1 0

2.

**To Coda** ⊕

Gtrs. 1 & 2: w/ Riff A, 2 times

**Faster** ♩ = 132  
**Double - Time Feel**  
 N.C.  
**Riff C**  
 Gtrs. 1 & 2

**End Riff C**  
 play 4 times

Gtr. 2

Gtr. 1  
 let ring — — — — — divisi

1/4

0 2 1 0 2 1 0 2 0/0 0 3 (3) 0 6 6 5 3 0

**Bridge**

Gtrs. 1 & 2: w/ Riff C, 8 times  
 N.C.

Free - dom — fight - ers sent out to the — sun. — Es - cape from — brain-washed minds and pol - lu - tion.

Leave the — earth — to all its sin and — hate. — Find an - oth - er world where free - dom — waits, — yeah. —

**D.C. al Coda**  
 (take 1st ending)

**End Double-Time Feel**

Gtrs. 1 & 2

rit.

0 2 1 0 2 1 0 0 3 (3) 0 6 6 5 3 0 0 2 1 0 2 1 0

# ⊕ Coda

## Guitar Solo

N.C.(E5)

Gtrs. 1 & 2

1 1/4

Gtr. 1

1 1/2

Gtr. 2

1 1/2

## Interlude

N.C.

Gtrs. 1 & 2

1/2

The image shows a musical score for guitar, consisting of two staves, Gtr. 1 and Gtr. 2. The key signature is one sharp (F#). The score is divided into measures by vertical bar lines. Above the staves, the chords E5 and N.C. (Natural Chord) are indicated. The musical notation includes various notes, slurs, ties, and accidentals. Below the staves, fret numbers are written, indicating the fret position for each note. The fret numbers are: 14, 12, 12, 12, 3, 3, 3, 10, (10), (10), 14, 12, 12, 12, 3, 3, 3, 12, (12), 8, 14, 12, 14, 14, 14, 12, 12, 12. The score also includes a 'full' fret number, 14, and a '1/2' fret number, 12, indicating a half-fret bend. The notation is in a standard musical notation style, with a treble clef and a key signature of one sharp.

First system of guitar notation. Treble staff: Key signature of one sharp (F#). Bass staff: Fretboard diagram with numbers 7, 9, 9, (9), 7, 9, 14, 14, 12, 12, 15, 15, 12, 15, 12, 15, 15, 12, 15, 15, 12, 15, 15. Arrows labeled "full" point to specific frets.

Second system of guitar notation. Treble staff continues the melodic line. Bass staff contains fretboard numbers 9, (9), 7, 9, 9, 9, 9, 7, 9, 7, 5, 7, 5, 7, 7, 9, 7, 5, 9, 1 1/2, 9, (9). Arrows labeled "full" and "1 1/2" are present.

**Outro**  
N.C.

Gtrs. 1 & 2

Third system of guitar notation for the "Outro" section. Treble staff: Key signature of one sharp (F#). Bass staff: Fretboard numbers 7, 6, 5, 7, 5, 6, 7, 5, 7, 7, 7, 6, 5, 7, 5, 6, 7, 5, 7, 7. Wavy lines are placed above the treble staff and below the bass staff.

Fourth system of guitar notation. Treble staff continues the melodic line. Bass staff contains fretboard numbers 7, 6, 5, 7, 5, 6, 7, 5, 7, 7, 7, 6, 5, 7, 5, 6, 7, 5, 7, 7. Wavy lines are placed above the treble staff and below the bass staff. The text "w/ heavy reverb" is written at the end of the system.

# Guitar Notation Legend

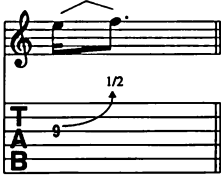
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



**WHOLE-STEP BEND:** Strike the note and bend up one step.



**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.



**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



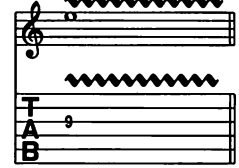
**PRE-BEND:** Bend the note as indicated, then strike it.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



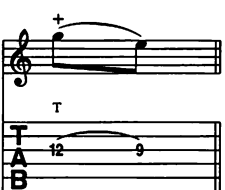
**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



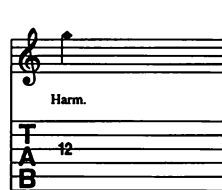
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



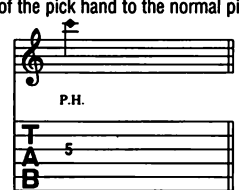
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



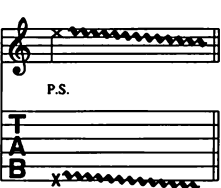
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



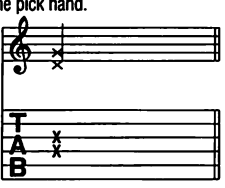
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



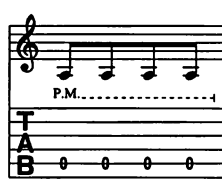
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



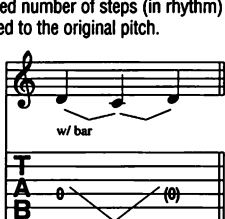
**RAKE:** Drag the pick across the strings indicated with a single motion.



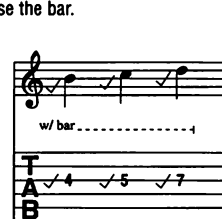
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



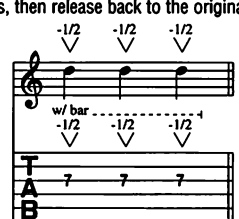
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.





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